

Understanding Movie Streaming Websites in Indonesia as Unlimited Movie Access in the Digital Era

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ABSTRACT

This study was aimed to explore the issue of watching movies through movie streaming website in Indonesia. The presence of internet technology in the digital era has transformed the practice of watching movies that can now be accessed anywhere and anytime through more practical devices (mobile). It brings up two dispute sides, hacktivist movement (left side, seen as illegal) and movie industries and government (right side), and the internet opens this new 'war'. The internet has changed the physical distribution and enabled an efficient content distribution through peer-to-peer. The movie streaming website enables viewers to access via streaming all movies stored in cloud storage and they can also download them freely to their computer. This study also highlights the streaming movie website as a promising business. It converts the web traffic to ads for impression and clicks for generating a revenue. In the final section, this article highlights the activities of the other side to avoid the deterministic perceptions that perceive as mere hijacking acts and consider the future of movie-watching practices in the digital era with the presence of various streaming media, such as Netflix, Iflix, Viu, Mox and Genflix. The research findings show that the dispute of watching movies online brings the complexity and rivalry between government and the website owner.

Keywords: *Digitalization, hacktivist movement, piracy, the digital era, movie streaming website.*

INTRODUCTION

Living today in the digital era, a movie becomes fluid and can be enjoyed by everyone. Considering the use of VCD / DVD that is gradually being abandoned (though not completely), since most movie files have been digitized into a file in the form of data which can be watched through devices such as computer/laptop or even our smartphone. The presence of the internet also helps to expand the distribution and circulation of movies that becomes accessible with the existence of streaming movie websites that is increasingly widespread in Indonesia. It is very easy to access, everyone who wants to enjoy movies can access via computer screen with internet connection without registration, subscription, and without paying a single penny to the website owner.

In Indonesia, this streaming website exists not without the controversy surrounds it. The arising perception on the presence of this website also brings sensitive issues in the digital era today, such as digital piracy and vulnerable to exposure in court regarding copyright infringement. Moreover, without permission from the movie producer, the movies offered in the website are copyrighted movies.

The video has been in the midst of the community and it can be reproduced legally or illegally. In this case, this kind of distribution cannot only be dealt with only by regulations, but discipline from the users (community) of the video also (Hafiz et al, 2009).

Streaming websites are also at dispute with the government in Indonesia. In 2015, on August 18, as many as 22 websites streaming movies were blocked by the Ministry of Communications and Information (KOMINFO / *Kementrian Komunikasi dan Informatika*) in

collaboration with the Ministry of Justice and Human Rights (Zuhra, 2016). Thus, when accessing the website, the viewers will be redirected to another website named as internet positive.

This paper examines the negotiation of the presence of streaming websites in the context of technoculture, which is the analysis of the interaction between technology, culture, regulation, and the future of cyber world in watching movies. This paper also looks at the other side of the deterministic perspective in considering the presence of this streaming website as a purely digital piracy act. In the last section, it exposes the future of watching movies that is more mobile, with the presence of 'legal' streaming websites that are sanctioned by Indonesian government, such as Netflix, Iflix, Viu, Mox, Hooq, and Genflix.

LITERATURE REVIEW

A place to show the first or earliest movie was in the cinema (known as *bioskop* in Indonesia). A brief history of cinema in Indonesia was recorded on December 5, 1900 in Batavia (now Jakarta) when movie was introduced for the first time (called as "Gambar Idoep" (Living Picture). The show was held in Tanah Abang and depicting the journey of the queen and king of the Netherlands in The Hague. The first show was not really successful due to the overpriced ticket price, thus on January 1, 1901, the ticket price was reduced to 75% to attract the audience (Sutadi, 2009).

We cannot really separate cinemas from the movies. Around 1990s in Indonesia, most of the cinemas in that year were still providing a place or applying a movie system to a *misbar* movie theater (in Indonesia known as *gerimis bubar* or drizzle disbanded), therefore, the cinema was constrained by the weather and often had to move its viewing location. In 1920, the permanent cinema was produced; however, not all theaters at that time were systemized. Kebondjoe was the first cinema to rent a special place for audience to enjoy the movie. In addition to the venue, the current ticket price was determined by the quality of the projector and, of course, the class system. Also, at that time, the sign of the cinema was not just the entrance ticket, but the audience would be given a libretto (a piece of paper containing a summary of the movie to be played, since the movie played at the time was a silent movie). Despite the silent movie, the cinema included a music orchestra standing next to the screen projector to support the movie. If it was sad movie, the music was also sad; if it was action movie, then the music played also became heavy and fast (Tobing, 2017). In the earlier period, film was purely a visual medium. These silent movies were screened with piano accompaniment (Sulaiman, 1985).

The development of cinema until now cannot be separated from the role of increasingly improved infrastructure and sophisticated technology. The analog foundation for producing a movie begins to shift to the digital age. Computer does not only bring new technology to change the technique of cinematization or movie production, but its presence broadens the possibilities of dissemination and development, ease and perfection of production and circulation on the internet (Tyron, 2013). The computerized culture not only refers to the emergence of new forms of culture, such as computer games and virtual worlds, but also redefines photography and cinema (Manovich, 2001).

According to Rombes (2009), the literal difference between analog and digital is very complicated. It is on how an analog recording involves a variety of physical quantities that can be read and altered by a machine that converts the recording from a series of images and sounds through the process of digitization. Meanwhile, digital media does not record a direct representation of a series of processes, it represents the process as information /

data that is processed and created through a computer that promises brightness and high definition video.

Digitalization is a new opportunity that might require a large initial investment, but for long term, it will give a good benefit (Basri et al., 2004). The transition of broadcasting form through the internet had proved that the internet provided a distinctive satisfaction compared to other media (Hashim and Omar, 2011).

There is a difference meaning between the term digitization and digitalization. In business, digitalization refers to enabling, improving and/or transforming business models by maximizing digital technologies and for a broader use in the context of digitized data (i-Scoop, 2016). Based on Hashim and Omar's (2011) study they prove that broadcasting on the internet actually provides more satisfaction, especially for younger generation who are familiar to use internet. The future of new media has the potency to replace existing old media.

This digitalization has given birth for many innovations that had the potency to enrich the development of broadcasting and movies. This evolution is constantly contributing to the shifting of media landscape from time to time. This development is referred to as mediamorphosis (Fidler, 1997 in Basri et al., 2004).

Briefly, through the description above, movies that were formerly treated as physical goods could only be watched through projectors and large screens in a cinema. Now movies that had been digitized, which consist of activities ranging from creating, editing, rendering, and production, all these processes uses a computer. It means that movies today are not presented in physical form, such as in a roll of film, but in digital form and it offers better quality production.

The circulation of movies over the internet is redefining) consumption sites in the physical commodity chain of film. Consumers around the world can watch and enjoy full length or short movies in legal or illegal file formats through the internet (Currah, 2003). Therefore, technological development has an important role in expanding the process. Technology has created an alternative for viewers to be more flexible, since they no longer need to go to the movies to watch a movie, but they can watch it using devices like DVD readers, laptops, computers, or even smartphones through internet.

RESEARCH METHODOLOGY

In the paradigm of Saukko's prism which refers to the use of the term '*crystallization*', metaphorically, the crystal not only reflects light outward, but also refracts it into the crystal itself (Richardson 2000, p.934, in Saukko 2003, p.25). Because it is important to put forward this perspective to see reality as something fluid and offers diverse perspectives on reality (Saukko, 2003, p.26) with the aim of presenting the complexity in understanding the phenomenon of streaming websites, not only from outside perspective, but also from within to create criticism in it. As a method, this study limits the debate on the presence of streaming websites in the context of technoculture, which analyzes the interaction between technology, culture, regulation and the future of cyber world in watching movies. For data collection, this study looks through most of the streaming websites of movies in Indonesia.

To describe the issue of movie streaming website in Indonesia, this paper draws on the initial issue of video / movie formats, so that it can give an understanding about the context of analog to digital format. Secondly, the study focused on the presence of many movie streaming websites in Indonesia, including some testimonies on the internet related

to one website owner. Then, it focuses on the dispute between the government and movie streaming website. Finally, this paper also explores the possible implications of streaming website especially for watching movies in the future.

CTT (Critical Theory of Technology explains how modern technology can be re-designed to adapt the needs of the wider society. Thus, this perspective considers new possibilities for wider engagement in the social formation of technologies as an integral part to social democratization projects, for example the technology used as a human medium for communication (Bakardjieva, 2005, p. 15-18).

RESULTS AND DISCUSSION

The Issues of Movie Streaming Website

According to Zizek (2001), the work of computer describes an artificial intelligence where the position of the computer is made to be as close as the work of human intelligence. Then Zizek starts with the question, "What if the model (human intelligence) is a" genuine "model for humans? What if human intelligence operates like a computer, is it programmed?" Interestingly Zizek pointed out in seeing the real human being as a "natural robot" and "original."

Moreover, the artificial intelligence (computer) is not like a spontaneous and unpredictable human creativity. A computer is a machine that is constructed with a system with multiple processors. From the description above, it can be understood if the computer is consistent, the machine is linear, and performs a recurrent function of references of parts in the computer (self-reference). According to him, it is the underlying hacker subculture (system hackers). They work to find the weaknesses of a "normal," consistent, instrumental bureaucracy, using a computer to hack them. This shows an aesthetic dimension by paralyzing the protected system and looking for inconsistency (Zizek, 2001).

Hackers, on the one hand, are portrayed as a group of fearless cowboys to 'attack' a system that is considered as a condition in entering the gray age of technocratic routine (technology control by the government) (Ross, 2000). The hacktivist movement emerged in the middle of the 1990s that highlighted hacking activities with a clear political motivation where they had a desire to revitalize by hacking the system and applying it to the greatest system of all: capitalism (Taylor, 2007). The creation program made by the hacktivist movement is able to share music, movies, television shows, and other media files for anyone without permission. It highlights the existence of a symbolic alternative of economic principle. The internet alters the logic of commodification and helps to create a model for 'gift economy' in empowering individuals freely to circulate material on the website to share and reproduce through i.e. websites, blogs, and wikis beyond the commodity culture of capitalism (Kahn & Kellner, 2006).

Hacktivist is involved in creating open source programs which can be used for free to evade the government and corporate efforts in controlling activities on the internet. When it is viewed symbolically and illustrated by Zizek, this hacktivist movement seeks a gap of capitalism that imposes high prices and the cooperation between industries and government to regulate and fortify their products from piracy. They made a radical change in the belief that the internet should be out of the government and corporations' control. Second, information on the internet should be free and accessible for everyone.

Anderson (2009, p. 59) argued that when it is viewed from the psychological side, the reason of piracy is about the high price for a product. Therefore, when a music album was hijacked, the hijacker did not take anything from the producer, but they reproduced it. The most important thing here is the difference that piracy does not make the producer lose, but it reduces the profit. Piracy is a free product. In other words, piracy in the digital era can be understood with products that are forced to be free and shared for free on the internet.

In the *Reformasi* Era (Reformation, or Reform) of 1998, the era of digital video technology was growing rapidly in Indonesia. This had encouraged the public to be more diverse and amateur communities had used videos in line with the integration of video technology with computers and mobile phones (Hafiz et al., 2009). Streaming constitutes a new strategic logic using the new feature of technology industry that is against the television and cable industries own institutional authority (Burroughs, 2018). All of the above argumentations bridge the discussion of the issue of movie streaming websites.

The presence of movie streaming websites can be said as a practice of resistance to the dominance of cinema when the movie itself is difficult to be accessed for everyone. For example, there are difficulties to buy movies in stores or retailers nearby. Especially in Indonesia, not all regions provide cinema, thus the pirated DVD is the only way for viewers to watch movies. The website owner of Layarkaca21.com stated that not all viewers in Indonesia could enjoy movies in cinema. For example, in Sumatera's island, it is far to go to the cinema. Viewers must travel to the city first to watch a movie at the cinema (Lk21tv, 2017).

Internet is not only giving creative output, but it also enables indies producers to sell movies direct to consumers (Currah, 2003). In this case, internet gives a space for indies to open their websites and share movies for people in Indonesia. This access issue is the main reason why website owners try to facilitate the viewers, because the location of the cinema is very far from where they live. Thus, by creating a movie streaming website, it becomes more democratic and participatory, because everyone can access the website without subscription or registration.

Viewers can freely download full movies stored in online storage media (called cloud storage, like Google Drive, Streamango, Usercloud, Upload.io, Filebebo). If viewers have fast internet (broadband) access, they can download movies and watch them on a laptop screen later. This process did not involve physical intermediaries, like copying movie files on a CD / DVD. All these processes occurred automatically and procedurally from movie files in the form of data and downloaded via internet using computer/laptops. This practice also expands the circulation of the movies, as viewers do not need to make an account to download movies. In other words, anyone who downloads cannot be tracked. There is no tracking as to who download what movies.

Circulation of Movie

Kahn and Kellner (2006) argued that the internet creates a dynamic and complex space that allows users to construct their identity, culture, and social practices or even anonymously conceal their 'original identity'. It makes less face-to-face relationship, because it can be mediated through the website. Website owners and visitors do not know the identity of each other. Therefore, the internet allows this interaction to make it more flexible and without any risk, either from the side of the website owner or the viewer. Especially for

viewers, they can freely stream and download unlimited movies. In another point, it is impossible to identify who is behind this distribution.

These websites take an advantage of free third-party cloud storage and then embed the link. Interestingly, all movie streaming websites have a disclaimer that the websites do not store movie files on their own server, but they clarify that they only embed the code for displaying the movie on their website, so this allows anyone who has the link to be displayed or embedded to any website as well.

Therefore, viewers have the freedom to spread the content in some scenarios, which can share URL links in their social media accounts; embed code from movies streaming website to blogs; download movie files and then reupload movie files to other online storage media or share them through other medium, like hard drives and offline distribution. Also, several streaming movie websites have Facebook fanpage and Facebook groups to attract people in social media by building online communities, such as *layarsinema.com*, *cinema007.me*, *indomovie.tv*, *cinema55.club*, *gudangmovies21.com*, *Sobatmovie.com*, and *21boxoffice.com*. Digital devices change the mechanism of reproduction and distribution of content. Information technology, data communications, and technology processes are now tools for manipulating, organizing, transmitting, and storing information in digital form (Zysman, 2002).

The Dispute of Movies Streaming Website

This paper tries to be critical not only in exploring the practice of streaming movies online, but also it considers a dispute over the issue of media piracy. This digital piracy case was inseparable from the first website / pioneer who introduced the peer-to-peer (P2P) file sharing on the internet in 1999, Napster. Napster offered an open-source program that allows users (anonymously / without registering on the website) to be able to enjoy music in MP3 digital files. This debate takes place between the copyright holder and the distributor. The American Recording Industry Associations (RIAA) charged Napster with allegations of copyright infringement and assisted its users to allow for the illegal exchange of MP3 files, but until July 2001 Napster was officially shut down (Rimmer, 2001, p. 27). Digital channel can create some challenges for the copyright industries and digital pirates provide nearly perfect copies of the original content through piracy channels (Danaher et al., 2014). The digital piracy is a new form of reproduction in the internet era and the digitalization of media.

Kahn and Kellner (2006) valued the internet as a contestation arena between two sides, the right/left or dominant/subculture. The appearance of streaming website triggers two disputing camps, among the government, the movie industry, and the Movie Producers Association of Indonesia (Asprofi). Asprofi is 'against' movie streaming websites by labelling them as movie pirate websites. Likewise, the streaming website began to rise in 2009 with the popular streaming website at that time, Ganoool.com, on August 18, 2015 followed by 22 websites of pirated movie providers (see Table 1) were blocked by the Ministry of Communication and Information in collaboration with the Ministry of Justice and Human Rights.

It was looked as an attempt by the government to shut down the movie hijackers' website by redirecting access to internet positive page which indicates that if the visited website was forbidden or blocked (Zuhra, 2016). Indeed, it is no easy task. The disputes between the right side (government and corporate) as in the 'war on piracy' against the movie streaming websites does not end here. A few days after the closing, the website

owners migrated from one domain to another, for example Ganool.com immediately changed its domain to *Ganool.video* (Zuhra, 2016). In Table 1, it can be seen that after the closing of 22 streaming websites movie, some similar websites have appeared with new url, even the number of websites is more than before. There are 52 new websites (this list may have been blocked and changed with the new url) in table 1 that can be seen after the government block.

Table 1: List of movies streaming websites in Indonesia

Blocked by government (A)		After blocked by government (B)	
No	Url address	No	Url address
1	Ganool.com	1	Ganool.se
2	Nontonmovie.com	2	Ganol.movie
3	Bioskops.com	3	Ganool.web.id
4	Ganool.ca	4	Ganool.fun
5	Kilasan.to	5	Ganool.onl
6	Thepiratebay.se	6	Gudangmovies21.co
7	Downloadfilmbaru.com	7	xx1.me
8	Ganool.co.id	8	indoxxi.us
9	21filmcinema.com	9	B201.info
10	Gudangfilm.caa.im	10	Watchers.to
11	Movie76.com	11	Thevideo.me
12	Isohunt.to	12	indoxx1.com
13	Cinemaindo.net	13	lele21.info
14	Bioskop24.net	14	lk21.li
15	Ganool.in	15	Dunia21.top
16	Unduhfilm21.net	16	Comotin.info
17	Bioskopkita.com	17	Bioskoponline.org
18	Downloadfilem.com	18	Indomovie.tv
19	Comotin.net	19	Layarcinema.com
20	Movie2k.ti	20	Layarkaca21.us
21	Unduhmovie.com	21	22cinema.com
22	21sinema.com	22	Downloadmaniak.info
		23	Indofiles.id
		24	Downloadfilmbaru.xyz
		25	Bioskop55.me
		26	Movieon21.com
		27	Bioskop45.com
		28	Bioskop007.me
		29	Nontoncinema.org
		30	Bioskopfilm21.net
		31	Nonton01.com
		32	Sobatmovie.com
		33	21boxoffice.com
		34	Filmbioskop21.co
		35	Movieon21.com
		36	Tv21.org
		37	Dwa21.com
		38	Dramakoreaindo.com
		39	14movies.com
		40	365movie.org
		41	kebioskop21.com
		42	www.layarkaca21.us
		43	filmroster.net
		44	www.bikinwebs.com

	45	lk21tv.com
	46	noble-movie.com
	47	airfilmsinspections.com
	48	halfcockedfilm.com
	49	knightstemplarmovie.com
	50	templestowepub.com
	51	www.shepaper.co
	52	bloggingthemovie.com
source: Pradesha (2015)		source: by the author (until January 2018)

The same thing happened when Napster was closed, other competitors, such as Filetopia, Freenet and Gnutella replaced Napster (Rimmer, 2001, p.27). This is similar to the case of file sharing websites in Sweden, The Pirate Bay which is the largest torrent website to share digital files, such as movies, adult movies, music, games, and software. On December 9, 2014, police in Sweden impounded several The Pirate Bay's servers and blocked this website since its creation in 2003 because it received complaints from the anti-piracy movement in Sweden, the Rights Alliance group. However, in the following year, The Pirate Bay deployed the structure of their website database, allowing anyone to create a similar website (cloning) (Andres, 2015). It was like the case of Megaupload site as well, while shutting down in 2012 this site may have temporarily reduced the available content, but some content is still available on other sites (Lauinger et al., 2013, in Danaher et al., 2014). An interesting opinion on this issue:

If we can create a machine that contains what we think, then the machine creator is our own. Now, the machine can live forever. Even if not forever, someone else picked it up and made a backup (archived copy), then opened it through another machine due to a previously broken machine. (Excerpt from Jeremy Rifkin, *Biosphere Politics: A New Consciousness for a New Century* (New York: Crown, 1991, in Morse, 2006).

From that opinion, like a machine that stores digital files, when something happens to the machine, such as damaged or closed due to the dispute with the demands of the court, it is possible if the similar machines will emerge the new machine with the backup of previous machine.

Lessig (2004) illustrated on how content corporations / industries are threatened by the potency of the internet in changing the distribution way of commercial and non-commercial culture. They work together to persuade lawmakers to use laws to protect their content. He refers to a view that the recent war has centered on two ideas: "piracy" and "ownership." According to Lundy (2000, p.15329, in Rimmer, 2001, p.36), it happens usually because of a dispute with the new generation, when the technological generation pushes the boundaries of a plausible possibility through the internet and the digital environment. On the other hand, industry leader finds it difficult to adapt to the Internet. The leader uses the law in the courts and parliament to block and conceal the change.

Currently, on the notion of piracy, the law has governed creative ownership (copyright) and its distribution as an intellectual right. The role of the law ensures a new creator in having the freedom to develop new ways of delivering content and ensuring that

copyright owners are paid according to their distributed contents. This war is provoked by the internet. It enables efficient content distribution, such as peer-to-peer / p2p file sharing which is a very efficient way to share files from efficient technologies provided by the Internet. The change means that one can "take advantage of free content" from the work of others (Lessig, 2004).

The law should not regulate modern copies / reproductions, but rather on the distribution of copyrighted products. If this law is not re-regulated, then any business that uses a copyrighted content it potentially will violate copyright regulations. Our norms and expectations in the vicinity of cultural control were organized a century ago, but we now live in a very different age from before, therefore, we need to rearrange the new norm in this century (Lessig, 2008). In another word, the rule of law is behind the development of technology. The dispute between the two sides is very complicated to be solved, like a living root or rhizomes, even though the main body is pulled out, a new body will emerge which will replace it and the cycle continues.

Website Streaming Movie: A Promising Business

Crisp (2014) suggests that labeling piracy is used by file sharing communities to label those who perceived as deviant. They have one aim that is sharing without expecting the returns (especially for money). The activity which they do is to facilitate movies through promotions. Therefore, they distinguish themselves from activities that are illegal, to obtain some benefits from selling that files. Furthermore, individuals can differentiate themselves from illegal labels and the unethical connotation of the term 'piracy' to define something outside the practice of sharing files.

When viewers want to enjoy movies on movie streaming websites, they have to compromise to see the advertisements displayed on every page of the website. Website streaming movies are supported by these ads. A movie streaming website can display some banner ads displayed on a full page of the website and/or a pop-up ad. Among the criticism for movie streaming website is that there is a compromise when viewers who stream movies online on the website, they must also see ads displayed on every opened page.

The case of movie streaming websites in Indonesia is interesting to be seen as a resistance movement against the dominant, but this paper also discusses the motives behind the sharing economy. According to Lessig (2008), there are three economic models (commercial economy, sharing economy, and hybrid economy). These websites have applied hybrid economic model. Implicitly, the movie streaming website utilizes visitor data statistics to be offered to advertisers. Although everyone can use resources as a free passenger, it does not matter because these websites generate a revenue from the traffic and ads.

The condition of multi-platform digital delivery opens up new and increasingly accessible ways for visitors to enjoy movies without the need to go to a cinema. By changing this distribution, the revenue for specific hits may be consistently lower than before (in physical model) (Hilderbrand, 2010). In this practice, an exchange is not purely an exchange for money, but through conversion from traffic to ads for impression and clicks.

The Future of Watching Movies

To expand the understanding of movie streaming website, this paper also examines the future scenario of watching movies, including a picture of the content industry that has adapted to the development of the internet. Vincent Mosco (2004 in Tyron, 2013) sees this condition as "digital sublime," i.e. when the internet can open some restrictions and participation level, which creates cultural democratization. We must be grateful for the facilities of digital storage media and streaming access; thus, we can access open digital libraries in 24 hours. This situation creates convenience and a customized culture by various forms of the mobility of online media. This new technology promises high speed, broader participation, and provides many opportunities.

Now, there are several alternative services to watch movies in competing with movie streaming websites, as the presence of 'legal' platform (streaming media such as Hooq, Netflix, Iflix, Genflix, Viu and others) gives users easy access too with cheap monthly subscriptions. The advantage of this streaming service is users do not need to download movie file through streaming app, subscribers can stream directly using their smartphone without downloading the movie. 'Legal' service is certainly free from advertising, especially gambling and pornographic material.

Tyron (2013) argued that new media provides easy access to enjoy movies or the emergence of the term 'on-demand culture.' It allows users to easily and freely search for movie titles on the mobile screen / laptop / tablet in any location with a cheap subscription fee per month (streaming media like Netflix / iTunes) compared to buying DVDs for every movie. Tyron also mentions that although many observers have read this change as a democratization of media distribution, they argue that as Netflix / iTunes and other streaming media provides many options for watching movies and serial tv, this distribution contributes to make the viewers fragmented and raise an individualized form of media culture. This redefines how viewers access and consume movie entertainment.

When it was in 1945, the viewers had to go to the cinema, then they had to wait for the movie to play. In fact, the screen to watch movies had shrunk to be viewed on a more mobile screen (computers, laptops, smartphones, and ipods). On the other hand, the movie can be treated as disposable, because it can be edited/cut in short clips on the internet and the movie becomes more fluid than before. Right now, we are able to play as a short clip or combine using YouTube / Vimeo. It is a new experience for the viewers who wants to get out from the tradition of watching movie in a cinema (Rombes, 2009, p.23-24).

Several questions will arise regarding digital distribution: how, what, when, and where we access movies, and this model gives meaning for entertainment culture (Tyron, 2013). According to Lessig (2004), the internet is still temporary and it will change in the future. The competition encourages competitors to offer new and better products. However, P2P culture can be changed. There is a turning point, when the content industry provides an access for media files, it becomes easier for users to connect directly with the service, rather than download and / or store content on various devices.

CONCLUSION

There are some points regarding the presence of these website in Indonesia. **First**, in a certain condition, their presence can be seen as a hacktivist movement, because the movie itself is difficult to be accessed by everyone and it draws a resistance from the dominance of cinema. Thus, they provide a variety of online movies that can be accessed by everyone for

free. Indirectly, this movement provides an alternative for viewers who do not have the access to travel for watching movie in a cinema.

Second, there is an inseparable part of these websites, which opens the dispute with the government, copyright holders, the movie industry, and the Movie Producers Association of Indonesia (Asprofi) against movie streaming websites. Although the government had shut down 22 movie streaming websites, similar movies streaming websites re-emerged. The dispute between the two sides is increasingly complex with the presence of some 'legal' media streaming with monthly subscription system, such as Netflix, Iflix, Viu, Mox, Hooq, and Genflix. The debate about piracy in this digital era cannot be easily solved. Since the internet is temporary and although the practice of watching movies has shifted into a more flexible and mobile approach. Today, when people want to watch movies, they just turn on the laptop or use smartphone to watch any movie without the need to carry conventional storage media (such as external harddisk). **Third**, the possibility of watching a movie through movie streaming website will be different, as hacktivist movements always have their own ways to break down the control from 'the right-side' (government and corporate). Finally, Rimmer (2001, p.36) argues that the future of file sharing on the internet will depend on interactions between culture, law, and computer code.

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